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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Grade 13 Departmental Examinations in English 1960

and

Added Notes for all Teachers of Grades 11, 12, and 13 English

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ENGLISH LITERATURE

I. GENERAL COMMENTS

Markers of the English Literature papers in 1960 agreed that the quality of English found in Grade 13 papers has improved in recent years. More papers were relatively free from serious errors in sentence structure and crudities of style, and answers were usually better organized than in 1959. The improvements in handwriting and spelling which were noted last year have been maintained. In general, the papers divided themselves into honour, pass, and failure categories according to the degree of literacy that candidates revealed in writing their answers; a mere knowledge of the content of the course of study, without a corresponding ability to express their thoughts precisely and correctly admitted few candidates to pass standing.

On the other hand, too few candidates gave evidence of intensive preparation. Many failed to do equal justice to all parts of the paper, a failure which seems to indicate that some parts of the course were ignored by a large number of students. A candidate must answer most questions extremely well to be able to omit any question safely. Though most of the questions indicated the approximate length of an adequate answer (e.g., "in two sentences", "describe briefly", "mention", "in a short paragraph"), many candidates wasted time writing unnecessarily long answers. Marks were not deducted for verbose answers, but candidates who ignored the advice to write briefly were usually unable to finish the paper.

Many candidates showed a tendency to moralize vaguely, to find sermons in stones and allegories everywhere, though the questions asked for precise statements about content, literary devices, style, and form. Specific references to the text, i.e., references that call to the reader's mind a particular passage in support or illustration of a statement, were not often employed effectively. The technique of punctuating a sentence incorporating a quotation was seldom used.

Carelessness which could not always be attributed to hasty writing disfigured many answers. Words which appeared on the examination paper were mis-spelled, verb endings were omitted, lack of agreement between subject and verb was not uncommon, errors in the use of the apostrophe were frequent, and the ampersand symbol was used indiscriminately. Many candidates substituted colloquialisms and clichés for thoughtful and precise language. Though no marks were deducted for errors that were obvious slips, the cumulative effect of such carelessness placed many candidates in jeopardy, especially when honour standing was in question.

A further weakness, also noted in 1959, was the inadequate vocabulary of a large number of candidates. Words such as "discrepancy" (Question 2), though not in daily use, should unques-

tionably be in the vocabulary of a Grade 13 student, and not to have command of such words leads to imprecise writing. Wider and more attentive reading, and the habitual use of a dictionary, would seem to provide the only solution of this problem. Such basic literary terms as "dramatic irony" and "satirize" were also frequently misunderstood, with the result that some candidates wrote much without directly answering the questions. Those who neglected to read the questions carefully penalized themselves by failing to perceive the main requirement of the question and by wasting time in writing irrelevant material.

The answers to the questions on the shorter poems were better, those on the longer poems were poorer, than last year. Students who had memorized important passages in the poems and plays enjoyed a distinct advantage over others because of their ability to answer questions and support their statements with precise references. These students, too, were generally able to incorporate their quotations into their answers naturally and effectively, whereas others often muffled the effect of direct quotation.

In the study of poetry, the use of books such as "Poetry for You" by C. Day Lewis (Copp Clark) in the earlier grades, "Sound and Sense—An Introduction to Poetry" by Laurence Perrine (W. J. Gage), "Understanding Poetry" by Brooks and Warren (Holt), and "Practical Criticism" by J. A. Richards (Longmans, Green) might be helpful in encouraging students to see a poem as an organic work of art. In establishing a common critical vocabulary, e.g., imagery, irony, paradox, the pamphet "A Glossary of Literary Terms" by M. H. Abrams (Rinehart) is very useful.

In drama also it is recommended that analysis should proceed beyond a study of story and character. While these are important, equal emphasis should be given to such aspects of the dramatist's technique as his diction and imagery, the structure of the plot, the dramatic function of important parts of the play, and the devices by which the writer reveals character and achieves emotional and artistic effects. For instance, mood, variety, balance, contrast, and dramatic irony are as important to an appreciation of the dramatist's art as are familiarity with the story and an enumeration of the qualities of a character.

The frequency with which mere narration and description appeared in answers would seem to indicate that too much emphasis is given in Grade 13 to content, too little to the appreciation of style and form. Students who depended on memorized notes found themselves at a disadvantage.

An answer worth full marks almost invariably shows evidence that it has been thoughtfully planned. The following suggestions may be useful.

1. A statement of the candidate's purpose, normally incorporating the key words of the question, provides a good introduction and serves to focus the writer's attention upon the central issues.
2. The natural divisions of the question should then be dealt with in turn, *each in a separate paragraph.*
3. A concluding sentence (or brief paragraph) helps the writer to decide whether the material he has written is adequate and pertinent.

It should be remembered that each principal statement must be supported by a definite reference to the text, even if the question does not ask for specific illustrations.

Candidates should be impressed with the importance of observing with utmost care the instructions that appear on the question paper. Some questions contain several options, only one of which is to be attempted. If the candidate writes on more than one option, only the first answer is marked. If he decides to substitute a second answer for what he has written, the first should be stroked out.

It seems advisable to stress again the advantage to the candidate of budgeting his time. Many students spent a disproportionate amount of time on the first two questions, with the result that later answers, especially on the sight passage, were too slight to merit good marks.

It is important that candidates number all questions and parts of questions accurately. They should read the entire question before beginning the first part of the answer. They will thus avoid duplication and will be able to apply material where it is pertinent and valid. Credit is not transferred from one lettered part of an answer to another.

Deductions to a maximum of five marks were imposed for errors in spelling. The following words were among those most frequently mis-spelled.

accidentally, achieve, alliteration, altar, alter, anecdote, appropriate, benefit, business, chancellor, choose, chose, dagger, deceive, degradation, describe, dual, duel, effect (affect), embarrass, exaggerate, fallacy, forty, fourth, haughty, humorous, imagination, led (lead), loose, lose, loveliness, mantle, mantel, metaphor, mischevious, nemesis, occasion, occurred, octave, of (off), passenger, perform, Petrarchan, precede, proceed, prophecy, quite (quiet), really, receive, referred, referring, resemble, rhyme, rhythm, safety, says, separate, sentence, sestet, simile(s), soliloquy(ies), speech, suspense, tempt, tempter, there (their), to (two, too), tragedy, tragic, vengeance, weird, were (where), woman (women), and the third person singular forms of verbs ending in 'y'. A more comprehensive list of troublesome words is given at the end of the pamphlet.

One mark was deducted for each of the first six major errors to a maximum of six. Not more than two marks for faulty usage were

deducted from any lettered part of an answer. Examples of major errors for which deductions were imposed may be found in the English Composition section of this booklet.

The answers were evaluated on a basis of 100 marks which were divided as follows:

Modern Drama—12 (1a=6, 1b=2, 1c=4); Shakespeare—24 (2a=9, 2b=6, 2c=9); Longer Poems—18 (3a=6, 3b=6, 3c=6); Novel —12 (4a=6, 4b=6); Shorter Poems—12 (6 of each); Short Stories and Essays—10; Sight—12 (7a=4, 7b=2, 7c=4, 7d=2).

It should be understood that the comments upon the candidates' answers and the allotment of marks to the several parts of the course apply only to this examination (1960) and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in this subject.

II. NOTES ON THE ANSWERS

Question 1

(*a*) In two sentences for each, identify and illustrate the temptation offered Thomas by each of the first *three* Tempters, in *Murder in the Cathedral.*

While most candidates were able to identify the temptations, comparatively few illustrated their answers adequately, many unacceptable illustrations simply describing the tempter or Thomas's rebuttal of the temptation.

The following answer received the full six marks.

> The first tempter offers Thomas sensual pleasures, and asks him to remember his gay past in London. Now that the friendship between Thomas and Henry has been restored, the tempter says that "Clergy and laity may return to gaiety."
>
> The second tempter offers Thomas temporal power as Chancellor. He says that while the king may command, it is the Chancellor who actually rules.
>
> The third tempter offers Thomas temporal power through coalition with the barons. He tells Thomas that he would be able to end the supremacy of the king's courts over Church courts and thus increase the Church's power as well as his own.

(*b*) How does the fourth temptation differ essentially from the other three?

Altogether too many candidates simply described the fourth temptation, often in elaborate detail, and thus failed to answer the question, which involved, of course, a contrast. Many students failed to realize that *all* the tempters are projections of Thomas's own consciousness: many students for instance said only that the fourth tempter represented Thomas's inner thoughts.

The following answer received the full two marks.

> The fourth temptation differs in that it does not offer Thomas worldly tangible things but a temptation of spirit and heaven.

(*c*) In his sermon, Thomas says that a "Christian martyrdom is neither an accident nor the "design of man" but that "the true martyr is he who has become the instrument of God". Mention *two* passages in the latter part of the play which suggest that, in this sense, Thomas is a "true martyr".

Students who knew the play reasonably well and who understood the central theme of the play had no trouble with this question. Many candidates, however, merely elaborated on the question instead of answering it, many ignored the phrase "latter part", and many were extremely vague in their references.

The following answer received the full four marks.

> Before he is killed Thomas says, "I give my life to the Law of God above the Law of Man". In this way Thomas has become the instrument of God.
>
> Also after Thomas's death the Chorus and priests realize that the Church is more powerful because of Becket's death. One of the priests says that "the Church is supreme so long as men will die for it". This suggests that Thomas has been used as an instrument of God to strengthen the Church.

Question 2

Hamlet

(*a*) Select *three* scenes in which Hamlet "puts an antic disposition on". Describe briefly the actual mood or emotion which seems to lie behind this disguise in each case, supporting your opinion with details from the scene.

Candidates who did not do well on this question fell short usually because they were not sure of the meaning of "antic disposition", or because they did not systematically answer the three things asked for from each scene selected: identification of the scene, description of the mood behind the disguise, and details from the scene to support the mood chosen. As usual, clear organization of the answer resulted in shorter answers and higher marks. Many students seemed unable to identify a scene without a long preamble. Some did not know the play well enough to avoid confusing the several scenes in which Hamlet puts on an antic disposition for Polonius. Ophelia's account of Hamlet's mute visit to her, with "his doublet all unbraced", was considered an acceptable scene, although not presented directly to the audience, and although there was grave doubt in the minds of the committee that Hamlet actually was putting on an antic disposition in this scene. There was some evidence that candidates were sometimes more influenced by the Olivier film than by the play by Shakespeare. This is regrettable, and indicates the need *for more cautious instruction* in the employment of visual aids.

The following answer was considered satisfactory:

> Hamlet puts on an antic disposition before Polonius when Polonius meets him while he is reading. Hamlet seems to be in a sarcastic mood when he calls Polonius a "fishmonger". When Polonius asks him what he is reading, Hamlet replies, "Words, words, words." Thus Hamlet is in a scornful and sarcastic mood in his conversation with Polonius.

Hamlet puts on an antic disposition with Ophelia after the "To be or not to be" soliloquy. Here there is a mood of resentment and bitterness. Hamlet is full of resentment when he tells Ophelia, "I loved you once," and then contradicts himself with "I loved you not." He is again bitter when he says, "Get thee to a nunnery." He tells her if she has to marry, she should marry a fool, for wise men know what fools women make of them.

Hamlet puts on an antic disposition before Rosencrantz and Guildenstern when they come to ask him for Polonius' body. Here he is sarcastic and bitter to his former friends. He tells them that they are like sponges which the king only has to squeeze to get what he wants. They are also nuts which the king puts at the back of his mouth and eats when he no longer needs them.

It might be noted here that the author of the above answer has demonstrated his ability to weave pertinent quotations into the structure of a sentence, and punctuate them correctly. Apparently many candidates had never learned to do this.

(*b*) Select *two* major situations in which Hamlet, *without* his "antic disposition", encounters an inferior, or group of inferiors. Describe a particular quality or characteristic which he displays in each case, with supporting evidence from the play.

For the purposes of this question, Hamlet's inferiors were considered to be all the other characters in the play with the exception of Claudius, Gertrude, and the ghost. A reasonable interpretation of "encounters" ruled out the sleeping Rosencrantz and Guilderstern and Yorick's skull. Some candidates wasted time by going to some length to prove that the characters selected were inferior to Hamlet. This was of course unnecessary, as also was a demonstration that Hamlet was without his antic disposition. Again only three pieces of information are clearly requested for each of the two major situations selected.

The following answer was awarded full marks:

In the graveyard scene Hamlet reveals a pleasing personality who does not treat the common people as inferiors. He joins in the literal quibbling of the gravedigger without any feeling of condescension.

When the travelling players arrive, Hamlet is very enthusiastic, welcoming them heartily, and deriving pleasure from their wonderful talents. He reveals this by his speeches taken from a certain play, quoting the text quite proficiently.

(*c*) Describe briefly *three* important examples of dramatic irony, in each case explaining the main source of the ironic effect.

Dramatic irony may be defined as an effect produced when characters speak or act in ignorance of the full significance of what they say or do, while the audience is aware of that significance, and hence of their ignorance. The effect may be delayed (e.g., the irony of Lady Macbeth's "A little water clears us of this deed" is not complete until her sleepwalking scene). It may include *peripeteia,* or "reversal", a situation in which characters, seeking to achieve a certain end, actually achieve the opposite, as when Claudius and Laertes, seeking to destroy Hamlet with

a poisoned sword, are themselves destroyed with it—"hoist with their own petard", in fact.

A situation, or that aspect of a situation, in which a character is consciously employing irony, sarcasm, or deception at the expense of another, does not in itself create dramatic irony. Many candidates lost marks because they were unable to distinguish true dramatic irony from this type of ironic expression.

The following answer was satisfactory:

> Hamlet spares the king at prayer, thinking he is in a state of grace. This is an example of dramatic irony, for the audience knows that Claudius was unable to pray.
>
> Hamlet joking with the gravedigger, and asking whose grave it was, not knowing it was Ophelia's, is another example.
>
> A third example of dramatic irony is shown in the fact that Claudius approves the coming performance of the players, and is glad that Hamlet has something to occupy himself, without knowing, as the audience does, that "the play's the thing" to catch the conscience of the king.

Macbeth

(*a*) Macbeth's tragedy has been described as "the terrible discrepancy between his understanding of virtue and his evil will". In a paragraph for each, give *three* instances in which this discrepancy is dramatically presented *before* the murder of Duncan.

For a satisfactory answer to this question, candidates were required to show clearly the "discrepancy", i.e., the conflict between Macbeth's "understanding of virtue and his evil will". Many candidates failed to distinguish between Macbeth's knowledge of what was right and what he actually did. Often they erroneously considered expediency or "fate" as an equivalent for Macbeth's understanding of virtue and therefore failed to deal adequately with this side of the conflict.

The following answer is satisfactory.

> When Macbeth learns that he has been made thane of Cawdor and that one of the witches' prophecies has been fulfilled, he "starts". Nevertheless, in spite of the "horrid image" of murdering Duncan that enters his mind, he decides that if "fate" wishes him to be king, fate will crown him. Upon meeting Duncan who showers honours and praise upon him, Macbeth states that he receives enough praise and glory by serving his king; in this light we see Macbeth as Duncan's loyal and trustworthy subject. However, when he hears that Malcolm is to be Duncan's heir, he realizes that this is a step on which he must "fall down, or else o'erleap". He pleads that light must not see his "black and deep desires" whose fulfilment rests upon the murder of the king. His knowledge of what was right is overcome by his evil will.
>
> Lady Macbeth in her first soliloquy also reveals the discrepancy between Macbeth's understanding of virtue and his evil will. She says that he is "too full of the milk of human kindness to catch the nearest way". She tells us that he would not "play false" and yet would "wrongly win". His evil desire to win the throne was known to her before the witches' prophecy. ("What beast was't then that made you break this enterprise to me?")

Macbeth shows us in his soliloquy that he realizes Duncan is a good and gracious king who has "borne his faculties so meek" and has been "so clear in his great office". He knows that in murdering this good king he has no "spur" to prick on his intention but only "vaulting ambition". For a moment his fear of being discovered and of setting a bad example for others to follow restrains his evil will. "We will proceed no further in this business," he announces to his wife. Lady Macbeth is aware of his deepest desire, and stimulated by her goading and her ability to supply practical details, Macbeth resolves to murder the king.

(*b*) Identify, and illustrate briefly, *two* different methods by which the playwright achieves a distinctive mood or atmosphere.

In answering (b) a candidate was not required to use technical terms in identifying methods by which the playwright achieves a distinctive mood. If he knew the technical terms, however, he had an advantage over the candidate who did not. Methods include language forms, such as prose, description, contrast, imagery, pathetic fallacy; visual effects, such as the appearance of the witches; sound effects, such as the knocking at the gate. Other methods are also employed. If the candidate identified a "distinctive" mood or atmosphere, he usually succeeded in stating how the mood or atmosphere was attained.

This answer was awarded full marks.

In the first scene Shakespeare wanted to create a mysterious, foreboding atmosphere. One means by which he creates this mood is by characterization. What more mysterious characters could be presented to the audience than the three witches? These "midnight hags" appear on the "blasted heath" chanting their ambiguous words,

> "Fair is foul and foul is fair,
> Hover through the fog and filthy air."

These words which have several meanings contribute an ominous note to this scene.

Another method by which the author creates atmosphere is through contrast. The heart-warming scene between Lady Macduff and her son forms a sharp contrast with the evil of most of the play. The gentle banter between mother and son ("little monkey, thou speakest with all thy wit") and the childlike innocence of the boy as he speaks about traitors and "liars and swearers" creates one of the two bright scenes in the play, giving an atmosphere of comfort, friendliness, and love, which is only too soon destroyed by the entrance of the murderers.

(*c*) Describe briefly *three* important examples of dramatic irony, in each case explaining the main source of the ironic effect.

To answer (c) properly, candidates required the information which is contained in the note on dramatic irony at the beginning of 2(c) of *Hamlet* in this pamphlet.

The following answer was considered satisfactory.

King Duncan was not aware of the full implication of his statement that "there is no art to read the mind's construction in the face". He had been speaking of the Cawdor who had become a traitor. At this moment Macbeth entered the palace. The appearance of Macbeth is ironical, for he had been

greeted by the weird sisters as "Thane of Cawdor" and "king hereafter". We, the audience, have been aware that the new Thane of Cawdor has already been yielding to that suggestion "whose horrid image doth unfix my hair".

A second example of irony is contributed by Duncan in his remark, "This castle hath a pleasant seat," as he approaches Macbeth's home where he is to spend the night. He is unaware, although the audience is not, that this "pleasant" castle will be the scene of his murder before morning.

Macbeth summoned Banquo, his next victim, to a great banquet. "Fail not our feast" was his command. To this Banquo replied, "My Lord, I will not." The audience recognizes the grim irony in both the command and the answer when Banquo appears before the terror-stricken Macbeth at the banquet as a ghost.

Henry V

(*a*) In three short paragraphs show how Shakespeare has contrasted the French and the English, referring to *three* different scenes or choruses before the battle of Agincourt.

(*b*) (i) Mention briefly *two* instances in which Henry encounters men who are considerably his inferiors in rank.

(ii) Describe a particular quality or characteristic which he displays in each case, with supporting evidence from the play.

(*c*) (i) Mention briefly *three* comic scenes or situations involving Pistol.

(ii) Explain briefly the main source of the comedy in each.

On the whole the happy few who answered this question did well on it. Bad answers were generally bad for the following reasons:

(a) failure to make specific reference to particular scenes or choruses;

(b) many students ignored the phrase "considerably his inferiors in rank" and so received no marks, and some did not make clear which encounter they were dealing with;

(c) while candidates had obviously enjoyed the scenes in which Pistol appears and while most showed an excellent grasp of the main sources of comedy, some candidates did not choose their scenes sensibly and so handicapped themselves. Candidates who selected the death-of-Falstaff scene received no credit for that section of their answer.

Question 3

(*a*) In *Andrea del Sarto*, Browning presents a significant parallel between the nature of the painter's art and the wife of his choice.

In a sentence indicate the general nature of the parallel, and briefly illustrate it by specific references to *two* details relating to Andrea's art and *two* relating to Lucrezia.

Candidates who saw clearly the basic resemblance between Andrea's art and Lucrezia had little difficulty in obtaining good marks for this question. Candidates who had mastered the content of the poem but who did not at the beginning of the answer establish this parallel tended to write long, rambling answers for which little credit could be given.

The following constitutes a good answer.

Andrea's art and the wife of his choice are parallel in that they both have a kind of soulless perfection. Andrea's technique is flawless. Speaking of one of his sketches he says, "It is the thing, love! so such things should be". Similarly Lucrezia's beauty is perfect. Watching her as she sits by the window, Andrea exclaims "How could you ever prick those perfect ears? Even to put the pearl there!"

Although Andrea is confident of the perfection of his technique, he realizes that his art is uninspired and therefore inferior to that of his great contemporaries.

> "Well, less is more, Lucrezia. I am judged.
> There burns a truer light of God in them."

The soullessness of his art is paralleled by the soullessness of his wife. Mean and mercenary, without intelligence or sympathy she cannot inspire him to greatness. He realizes this and accepts it when he says,

> "So still they overcome
> Because there's still Lucrezia,—as I choose."

(*b*) From Wordsworth's *Michael* describe and illustrate *two* qualities of style which are approximate to the subject of the poem.

The answers to part (b) showed that while the candidates knew the story of "Michael" they had not, in general, appreciated Wordsworth's conscious effort to make the style an appropriate vehicle for the subject matter. Frequently also, candidates who could describe appropriate points of style were at a loss when it came to providing precise illustration from the poem to support their statements.

The following answer is considered satisfactory.

One quality of the style of "Michael" which is appropriate to the subject of the poem is the simplicity of the diction. The language is always straightforward and plain. This feature of style is illustrated in the opening lines of the poem where the poet directs the reader to the scene of the story:

> "If from the public way you turn your steps
> Up the tumultuous brook of Greenhead Ghyll,
> You will suppose that with an upright path
> Your feet must struggle."

Since the poem is concerned with the lives of ordinary people, the use of simple, familiar diction seems appropriate.

A second feature of the style is the quiet, subdued method of narration sustained throughout the poem. Even very important events, such as Michael's financial loss and Luke's tragic failure are presented briefly and undramatically. The impression of quiet dignity and the emotional impact which often result from this quality of style are well illustrated in the description of Michael's life following the tragedy. The passage beginning "There is a comfort in the strength of love", and ending, "And never lifted up a single stone" conveys with simplicity but also with beauty and power the essentia' nobility of Michael's character and the infinite pathos of his situation.

(*c*) With respect to *three* major images (*i.e.*, metaphors or similes) in which the relationship is developed, discuss briefly the contrast which is expressed in *Fern Hill* between the child's and the adult's relationship to Time.

(c) Unfortunately many candidates omitted the question on Fern Hill. Most of those who did attempt it showed a genuine appreciation of the poem and received high marks for the question.

This answer is satisfactory.

Frequently throughout Fern Hill Thomas personifies Time and shows through this imagery the contrast between the child's and the adult's relationship to Time. In stanza 1, he pictures Time as an indulgent parent

"Time let me hail and climb
Golden in the heydays of his eyes."

The child secure in his happiness, is quite unaware that his carefree joy will not endure.

Later in the poem the author speaks of Time leading the children into adulthood and therefore "out of grace". The children's 'green and golden' follow their leader, Time, blithely unaware that they can never return to their childhood land of 'morning songs' and 'sky-blue trades'.

The final image emphasizes very dramatically the basic contrast of the poem. Unaware of the tyranny of Time and the inevitable doom which it imposes, the child is entirely happy.

"Time held me, green and dying,
Though I sang in my chains like the sea."

Question 4

(*a*) In a short paragraph for each, describe how on *three* important occasions, in *The Return of the Native,* chance or accident decisively affects the course of events.

(*b*) Explain briefly the importance of Egdon Heath in the relationship between Clym and Eustacia. Illustrate your answer by two specific references.

In (a) some candidates ignored the direction "short paragraphs" while many others failed to show how the given chance or accident affected Clym or Eustacia or both—that is, decisively affected the course of events.

The following reasonably concise answer received full marks.

After Wildeve has succeeded in winning the one hundred coins from Christian, Venn appears on the scene. He just happened to be at the inn and followed Wildeve and Christian. His winning back the money and giving it all to Thomasin has serious consequences later, leading to the final argument between Mrs. Yeobright and Eustacia and causing a complete break between the two families.

Eustacia in order to shake off depression decides to go to a village gypsying by herself, leaving her nearly blind husband at home. She was not having a good time and could have left if Wildeve had not appeared. She dances with Wildeve and while in his arms again awakens his longing for her which had been stilled for a time. This one meeting leads to other attempted meetings and finally leads to the death of them both.

The greatest coincidence occurs when Mrs. Yeobright and Wildeve decide to visit Clym and Eustacia at Alderworth at approximately the same time of day. Wildeve gains admittance to the house but Mrs. Yeobright does not. This leads to her death on the way home and results in Clym's losing faith in Eustacia completely, and in their separation.

Part (b) suggested an answer composed of a statement followed by two specific references. Candidates should note that a "specific reference" must be sufficiently clear and definite to point unmistakably to a particular incident or passage. Many candidates were content to generalize on the question without the required references. Many candidates received few or no marks because they considered the Heath only as a place where things happened and failed to perceive its influence on the characters, e.g., "the place where Mrs. Yeobright was bit by an adder right in the middle of the Heath".

The following answer received full marks.

> Clym found peace and contentment on the heath; he was its product and loved every facet of it. Eustacia hated it, feeling that she could not shine to best advantage on it. If you would take all the loves of Clym for the heath you could translate these into hates Eustacia felt for the heath.
>
> She had married Clym hoping that he would take her from the heath and two months after her marriage she states that if she had known she would have to remain on the heath she would not have married Clym at all. The heath caused both the marriage and the separation of Clym and Eustacia.
>
> Clym did not feel too proud to work as a furze cutter on the heath but Eustacia really hated his giving in to it because she felt the heath detracted from his dignity. She felt humiliated that he could sing as he worked. She tried to fight the heath and the power it had in influencing people. She rebelled against it and was defeated.

Question 5

Answer *two* of (*a*), (*b*), (*c*).

(*a*) (i) In a sentence define precisely the mental experience which the poet is trying to convey in *one* of: Frost, *After Apple Picking;* Gibson, *The Ice-Cart;* Hardy, *Great Things.*

(ii) Point out *four* details in the poem by which he conveys this experience to the reader.

(*b*) Choose either *On First Looking Into Chapman's Homer* by Keats or *Dreamers* by Sassoon.

(i) Identify the sonnet form, and in a sentence state the theme.

(ii) In a short paragraph indicate, with specific reference to the poem, a principal means by which the theme is developed (*i.e.,* by metaphor or paradox or parallel or contrast).

(*c*) (i) In a sentence or two show that the central idea of Herbert's *The Pulley* is related to the title.

(ii) Briefly, but with specific reference to the poem, show how each of the four stanzas contributes to the development of the central idea.

Question 5, on the Shorter Poems, was generally answered fairly well. In spite, however, of the fact that it contained several options, many of the candidates inexplicably undertook to write answers to all three parts, including the three lyrics of part (a) and both the sonnets. Following standard examination practice, examiners considered only the first of the options attempted, and disregarded the others, regretting that the candidates had wasted their time by careless reading of the question.

Some candidates insisted on finding allegorical interpretations, even of such unpromising material as *After Apple Picking,* and went on far-flung hunts for moral lessons. One occasionally had the horrible suspicion that they had been encouraged to do so by someone who had never learned that in the finest lyric poetry the moral lesson is at most a secondary reward, an almost accidental by-product of a satisfying aesthetic experience.

Some students had difficulty in defining the poet's mental experience, or theme, substituting for a brief and precise statement a rambling summary of the entire poem, and necessarily duplicating and overlapping the required answer to the second part of the question. The best answers showed precise knowledge of the details of the text, and the ability to make pertinent selection of illustrative matter. Most showed themselves well-drilled in sonnet structure. though some had difficulty in spelling *Petrarchan.* In answering the question on *The Pulley* many candidates lost marks because their answers did not systematically follow the 4-stanza development of the poet's thought. Well-organized answers generally earned more marks than unsystematic ones. *It pays to organize.*

The following answers earned full marks.

(a) *After Apple Picking*

(i) The poet is expressing his extreme weariness after a long job of picking apples. He is fed up, and cannot even sleep without dreaming about them.

(ii) There is still an unfilled barrel, but he is through. He is drowsing off, but his dreams are full of apples, "stem end and blossom end". His instep still aches from the pressure of the rungs of the ladder that he has left standing in the orchard, and he keeps hearing the rumble of apples pouring into the cellar. He wanted a bountiful crop, and he has got it, but enough is enough.

The Ice Cart

(i) A city office-worker escapes from the hot grimy reality of his job to a day-dream of Arctic coolness.

(ii) From his window he has seen a carter handling ice, and he is immediately transported in his imagination to "sapphire berg and emerald floe". Pursued by polar bears, he escapes by becoming a seal and sporting in the icy waters until, exhausted, he relaxes on the ice and drifts gently into sleep, from which he is awakened to unpleasant reality by the sudden crack of the carter's whip.

Great Things

(i) In "Great Things", Hardy is presenting the complete satisfaction he gains from just living.

(ii) In the first stanza he sings the praises of sweet cider, as he says "Cider is a great thing, a great thing to me". He enjoys cycling, and stopping at an inn to refresh himself when thirsty.

In stanza two he says that to dance till dawn is also a great pleasure.

The third stanza expresses his desire for love. To see a lover "flit from behind a tree" to meet him is a joyous experience in life.

The final stanza sums up the thought. He feels that when God says, "Soul, I have need of thee," he will be able to look back on his life and say, "Yes, it was worth it!"

(*b*) *On First Looking into Chapman's Homer*

(i) This is a Petrarchan sonnet. Its theme is that to a confirmed reader like the poet, discovering Chapman's translation of the Iliad was a new and exciting experience.

(ii) He starts out with the metaphor in which reading is travelling in golden realms, of which he has done much, but has never touched Homer's country, although he has often heard of it. When he does discover it through Chapman's translation, he expresses his wonder and delight in two similes: that of an astronomer discovering a new planet, and Cortez' joy at sighting the Pacific for the first time.

Dreamers

(i) The sonnet form is irregular. It has Italian octave and sestet, but the rhyme-scheme is like the Shakespearean type, all but the final couplet. Its theme is the destruction, waste and horror of war, and its effect on ordinary men who have become soldiers.

(ii) The theme is developed by contrast. War and peace are pictured in the poem and contrast starkly. In one line there are fire-lit homes, warm beds, and wives; in another "foul dug-outs gnawed by rats" and "ruined trenches, lashed by rain". Balls and bats, bank holidays, picture shows, spats, and going to the office in the train are pictures of the even tenor of days of peace. But the contrasting pictures show the monotony, terror, and pettiness as well as the heroism and horror of war.

(*c*) *The Pulley*

(i) The central idea of the poem is that man's restlessness will draw him to God, just as a pulley changes the direction of a force to raise a load.

(ii) In the first stanza, God created man, and was ready with a glass of blessings to bestow on him.

In the second stanza, the blessings were poured out: strength, beauty, wisdom, honour, and pleasure. But rest is not given.

God considers, in the third stanza, the value of bestowing rest on His creature, and the disadvantage of giving him nothing else to long for.

At last, in the fourth stanza, he permanently keeps it back, so that weary man, in search of rest, may be tossed by his restlessness to seek God's breast, so that he may worship his Creator rather than the gifts of the Creator.

Question 6

Answer *one of* (*a*), (*b*), (*c*), (*d*).

(*a*) In a sentence state the effect achieved by the ending of Maugham's *The Verger*. Point out *four* details earlier in the story which prepare the reader for this effect.

OR

(*b*) Briefly, but with specific references, describe *five* of the main stages in Leacock's progress towards a definition of humour, in *Humour As I See It*.

OR

(*c*) Briefly, but with specific references, describe *five* important stages by

which Erasmus Melville, in Lawrence's *Things,* moves from a belief in his own freedom to the knowledge that he is a "rat in a cage".

OR

(*d*) (i) Briefly, but with specific references, identify *four* different aspects of American (and Canadian) university education which Leacock satirizes in *Oxford As I See It.*

(ii) In two or three sentences explain, with illustration, his principal method of achieving satiric effect.

Some candidates still persist in retelling the story or outlining the essay instead of answering the question asked. Candidates should also avoid the common tendency to find a moral at all costs where none was intended and to sentimentalize a story unbearably. Too many candidates regarded the ending of "The Verger" as evidence of virtue rewarded and missed the author's wry irony.

The following answer was clear and adequate.

The ending of "The Verger" is both humorous and deeply ironic; in fact it is the irony which creates the humour.

We saw Foreman as a neat, tidy, industrious man. This is revealed by the way he carried out his church duties and by his care with his gowns. These attributes will make him a successful business man.

Because Foreman was thoughtful in complimenting the vicar on his skilful conducting of the baptism service, we expect his thoughtfulness to bring rewards when he deals with the public.

Because he was proud he refused to learn to read and write, not feeling that it was necessary. This pride prevented him from remaining in the position as verger.

Foreman was shown to be shrewd in his choice of locations for his tobacco stores. His shrewdness led to his success.

Because we see Foreman as a careful, proud, intelligent, and thoughtful man, whom we admire, the irony of his reply to the bank manager is not altogether unexpected.

In their answers to (d) many candidates failed to show that they understood the meaning of satire and others neglected to identify the *means* of securing it. Indeed, some candidates believed that Leacock genuinely admired North American methods rather than English methods! The following answer is well organized, has ample references, and shows an understanding of the essay. This answer received full marks.

Leacock satirizes the system of compulsory lecture attendance. He says that we must attend them in order to get marks and also must write tests every so often. He also satirizes the professors at the universities. He thinks they are too commercially minded, and are "hustlers" and "managers" who, if they hustle sufficiently well, will eventually be elevated to the high office of "soap-company" manager. He doesn't think our professors are scholarly enough to be interested only in those students who want to know. Another thing about our system which he satirizes is the way we teach on the same level for everyone. By this method, says Leacock, dullness is rewarded and genius cramped. He thinks that the dull ones should be let go their way while the bright ones should be encouraged. Another aspect satirized is our

curriculum which includes such mechanical things as "Housekeeping" and "Advertising".

(ii) Leacock's principal method used is the use of actual examples; that is, he describes Oxford in such a way that it seems that he doesn't care much for it while actually he thinks very highly of it. He says that there the professors do not lecture, and the students do not learn. He makes fun of things and people.

Question 7

AT A LUNAR ECLIPSE

Thy shadow, Earth, from Pole to Central Sea,
Now steals along upon the Moon's meek shine
In even monochrome and curving line
Of imperturbable serenity.

How shall I link such sun-cast symmetry
With the torn troubled form I know as thine,
That profile, placid as a brow divine,
With continents of moil and misery?

An can immense Mortality but throw
so small a shade, and Heaven's high human scheme
Be hemmed within the costs yon arc implies?

Is such the stellar gauge of earthly show,
Nation at war with nation, brains that teem,
Heroes, and women fairer than the skies?

(*a*) Identify the form of the poem, with evidence to support your answer.

(*b*) What two aspects of life on earth are emphasized by the poet?

(*c*) How is the eclipse used to comment on these?

(*d*) What philosophy of human life does the poem suggest?

(a) This part was well answered on the whole. Candidates seem to have been drilled in the mechanical form of the sonnet. Marks were allotted as follows: for naming the form as that of a sonnet, 1 mark; for specifying the type (Petrarchan, Italian, "Classical", or even "Miltonic"), 1 mark; for evidence (fourteen lines—octave and sestet division, rhyme scheme), up to 2 marks. Total for part (a): 4 marks.

(b) In answering this part candidates often identified the subject of the octave (the strife and misery of human life), but most overlooked, or could not define, that of the sestet (human glory or pride), and hence few received more than half marks (1 out of 2).

(c) Those who saw that the poet's method was to contrast life on earth with earth's shadow on the moon almost always received 3 of the 4 marks given for this part, since they had understood the poem sufficiently to identify at least one of the two aspects of human life mentioned in part (b). To obtain full marks, it was necessary to indicate both sides of the contrast (the serenity or symmetry of the shadow contrasted with the "torn and troubled form" of earth itself; and the smallness of the shadow with the immensity of man's conception of himself). For merely stating that the poet's method was contrast, 2 marks were given.

(d) Up to 2 marks were given for a philosophy of pessimism or cynicism or for a realistic or even fatalistic attitude, or for a statement as to the insignificance of man; and also for the suggestion (rarely offered) that the poet does not accept the "stellar gauge" as a true measurement of man's importance.

Many candidates who in other parts of question 7 seemed to show they understood the poem lost the marks for part (d) by attempting to force on the poem a Sunday School moral.

The following answer was given the full 12 marks:

7(*a*) The poem is a sonnet. It has fourteen lines, with a rhyme scheme of abba, abba, cde, cde, which is the Petrarchan form.

(*b*) The poet emphasizes man's ambition, his violence, and his desires, which he feels loom great in his own world.

The poet also emphasizes the troubled state of the world, the misery and the ceaseless wars.

(*c*) The shadow of the earth on the moon gives no hint of the aspirations of man. This shadow shows that these thoughts are, compared with the vastness of the universe, trivial.

The poet is also incredulous that the misery and turmoil of the earth do not show on the earth's shadow. The serene peaceful arc is a contrast to actual life on earth.

(*d*) The poet is here trying to suggest that man is, in relation to the greatness of God's creation, a mere mote. Thus, man should perhaps not take his life so seriously, should not let his problems dominate him.

ENGLISH COMPOSITION

The following comments on the Grade 13 examination of 1960 may be useful to teachers of this subject. The allotment of marks and the methods of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

1.	The Essay		60 marks
2.	(A)	(i) The idea that the author aims to establish....	4 marks
		(ii) Three examples of metaphor	6 marks
		(iii) The most important means used by the author in developing the passage	4 marks
		(iv) The variety of sentence structure with *four* references	4 marks
		(v) The term "coherence" illustrated by *three* examples	5 marks
		(vi) Three places where a virtue of Shakespearean drama is offset by a limitation	3 marks
		Total for part (A)—26 marks	
	(B)	(i) Kind and relation of each of the subordinate clauses	4 marks
		(ii) Three examples of parallelism in sentence 5	3 marks
		(iii) Identification of two subordinate clauses as restrictive or non-restrictive	2 marks
		(iv) One example of apposition from sentences 6 or 9	2 marks
		(v) Definition of each of the three italicized words	3 marks
		Total for part (B)—14 marks	
		Total for question 2(A) and (B)—40 marks	

Question 1. The Essay—60 marks

A. *Standards*

The following were, in part, the instructions to the markers.

1. The essay shall be marked on the basis of 60.
2. The essay shall be judged on its merit, and penalized for errors.
3. Prejudice should not influence judgment of the essay.
4. Serious irrelevance may cause the candidate to fail.

5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized for its brevity.
7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the candidate's style.

B. *Grading*

The procedure in grading was as follows.

The essay was read at first without regard for major and minor errors. This first reading determined whether merits such as unity, relevance, coherence, interesting material, sentence variety, rhetorical devices, precision in the use of words were present. The essay was read a second time and all major and minor errors and errors in spelling were marked. The final evaluation of the essay was based on definite considerations such as those listed below which formed part of the instructions to the markers.

(*a*) Passing grades are given for positive merits; less than 50% is given an essay with serious defects.

(*b*) The essay should be graded on what the candidate has to say. The style should be clear, forceful, and correct. If the candidate, carried away by his enthusiasm, has committed errors in style, the total effect of the essay should be considered.

1. *Failures (below 30)*

Unless there are compensating merits, three major errors of different types, many examples of a single major error, or frequent minor errors of different types, should put the essay below fifty per cent (30 marks). Very defective essays should be marked below forty per cent (24 marks).

2. *Credit (30-35)*

The credit essay is commonplace, and comparatively free from errors. It passes because there are not enough serious defects to justify failing it, nor enough positive merit to justify awarding it honours.

3. *Honours*

In order to deserve honours the candidate must show that he can write reasonably well and that he has some power of organizing his ideas.

(a) Third Class (36-39)

The third-class essay resembles the credit essay in being commonplace, but it reveals more power of organization than a credit essay. It resembles a second-class essay in having some

merit in either content or style, but it lacks the vitality of the second-class essay.

(b) Second Class (40-44)

The second-class essay has definite merit in content or style, and is competently handled and interesting.

(c) First Class (45-60)

The first-class essay has merit in content and style. A thoughtful essay written in a plain, straightforward style shall be given First Class Honours. An essay to be worth this grade should interest the reader. Essays in this class fall into one of the following divisions:

The Low First (45-50 marks, 75-84%)
The low first is attractive and meritorious. Some of its merits are its content, vocabulary, and sentence structure. The candidate has something to say and shows definite ability in expressing himself.

The Middle First (51-54 marks, 85-90%)
The middle first is excellent in content and style. Some of its merits are comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), and consciousness of word values.

The High First (55-60 marks, 91-100%)
The High First is distinguished. It has marked individuality in content and style.

C. *Examples of Major Errors*

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory paragraph. A paragraph of one sentence is not necessarily defective in style.
2. Repeated careless shifts in (a) tense: e.g., present - past - present, present - past - present - past; (b) person and number of pronouns: e.g., he - I - he (minor error), he - we - you - they (major error). An isolated instance of change of tense is a minor error; an isolated instance of one change in person or number is a minor error.
3. Dangling or misrelated participles or gerunds or infinitives or elliptical clauses. For example:

   He died in 1793, making him fifty years old.

   Entering the room, his eye was struck by a large picture.

   To keep the bicycle running well, it should be oiled frequently.

   When fifty years old, the boy lost his father.

Note that "considering, regarding, concerning", etc. may have the function of prepositions; e.g., Considering his qualification, the position was a suitable one. Do not penalize such statements as the following:

Talking of elections, who will win this year?

Allowing for exceptions, the rule may stand.

Twelve men were saved, not counting the dog.

4. Failure to make the verb agree with the subject.

5. Failure to make the pronoun agree with its antecedent, e.g., The sale of tickets far surpassed those of last year. (The use of the plural pronoun after "everybody", "anybody", "anyone", is considered only a minor error.)

6. Use of pronouns without a recognizable antecedent. The antecedent, however, may be an idea, not a single word. (The "orphan which" is considered a minor error.)

7. Illiteracies

   (a) In diction: "anyways", "anywheres", "a long ways", "irregardless", "& etc." (A single example is a minor error.)

   (b) Verb forms such as "would of taken", "done" for "did".

   (c) Faulty use of double negatives; e.g., I did not get no work done.

   (d) Adjectives used for adverbs; e.g., "real" for "really" . . . (Note that "slow" may sometimes be used as an adverb, e.g., "Drive slow".

   (e) Errors in case, such as "between you and I".

   (f) Glaring misuse of words; e.g., lie, lay; sit, set.

8. Faulty sentence structure. Different kinds of faulty sentence structure will count as different kinds of major errors.

   (a) Sentences grammatically incomplete, except when used for effect.

   (b) Incoherent or ambiguous sentences. Ambiguity: Toronto is nearer to Montreal than Hamilton.

   (c) Illogical constructions.

   (i)

   Faulty subordination: I was just about to enter the old house when I heard an unearthly scream.

   (ii)

   Faulty co-ordination: a confusing combination of assertive and interrogative elements in the same sentence illustrates faulty co-ordination of clauses. "And which" or "and who"

clauses such as: The day was delightfully cool, and which seemed ideal for our trip.

(iii)

"Cat and dog" sentences exhibiting serious lack of unity. Eskimos are good hunters and they are few in number.

(d) "When", "where" or "because" clauses used in place of noun clauses:

e.g., I see where they had a flood in Texas.
An error is when you make a mistake.
The reason is because it is dark.

Accepted: The time when I come in is my business.
That is the house where I live.

(e) Comma Splice:

Major error: Father and mother went shopping, father worked in the market.

(f) Failure to use the correct punctuation between two principal clauses not otherwise co-ordinated; e.g., He walked down the street he was a policeman.

(g) "Hence", "therefore", "moreover", "thus", "so", "yet", "then" used as connecting words between principal clauses and not preceded by the proper mark of punctuation, the semi-colon.

(h) Faulty parallelism involving sentence structure; e.g., One must learn not only to give orders but also if one can take orders.

(i) Sentences which cannot be analysed.

D. *Examples of Minor Errors*

1. Confusion in the use of words—misuse of words.

(a) A single example of any confusion or misuse; e.g., affect, effect; liable, likely. "Liable" should not be used to express mere probability.

(b) Confusion of "shall" and "will".

(c) "So" for "very"" except in conversation or in informal writing.

(d) "So" for "so that". He went home so he could study.

2. Vague use of pronouns, especially "it", e.g., It says in the paper that we are going to have rain.

3. (a) "Due to" used adverbially; e.g., Due to lack of study, he failed in his examinations.

(b) "Like" used as a conjunction. The use of like as a conjunction is a grammatical solecism. e.g., He did like he said he would. They sang like they had never sung before.

4. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone".
5. Misplaced or confused correlatives not involving sentence structure; e.g., He not only came to sing but also to play.
6. Faulty ellipsis or incomplete comparison; e.g., Exercise improves the appetite as well if not better than a tonic.
7. Faulty parallelism not involving sentence structure, e.g., He likes swimming, skating, and to ski.
8. Unidiomatic use of a preposition; e.g., He came in the room.
9. Misplaced modifiers; e.g., He read the message on the paper with a frown.
10. Single example of shift in tense, person, or number.
11. Frequent unnecessary use of the passive voice or needless shifting from active to passive.
12. Common abbreviations, such as they're, Col. (for colonel), and the ampersand (&) are penalized once.
13. Improper syllabication is a minor error.
14. Faulty punctuation, is *not* a major error, including periods omitted at the end of sentences.
15. Unnecessary capitalization.
16. Nouns and pronouns preceding the gerund should be in the possessive case. e.g., (There is nothing to be said against *his* doing that.)

E. *General Comments*

Some of the common reasons for failure were the following:

1. Insufficient knowledge of topics offered—the result of narrow interests and thin reading background.
2. Complete lack of practical knowledge of English grammar.
3. Complete ignorance of English diction.
4. Insufficient time—students need practice in writing to time.
5. Candidates need to learn to organize—draw up a plan before beginning to write. Most candidates cannot afford writing the entire essay in the rough and then recopying it.
6. Candidates need to be advised that the essay is a test of ability to use literate English.

7. Immaturity in content and style.

—Candidates should be warned of the dangers of irrelevance. This year, perhaps because the essay topics were too limiting, many candidates tended to twist the topic into a more familiar channel and thereby penalized themselves by having the essay lowered as much as a full grade. In one instance "A room of one's own" became a flower; in another "A family tradition", the tradition of a bullet to hit its mark.

—Candidates often failed to develop a real sense of theme in the essay. The student should apply discipline to his ideas, organizing, and using relevant material to develop the theme suggested by the topic.

—This examination seemed to baffle many students seeking a suitable topic from the list presented. Topics (f) and (g) in particular were almost totally avoided. The thoughtful student found the challenge of "Aims of a liberal education" stimulating.

N.B. Candidates should be warned of the serious penalties entailed by committing major errors, by failing to organize in suitable paragraphs the topic chosen, by taking liberties in twisting the topic into channels more in keeping with the candidate's interests, by adopting a flamboyant, gushing, undisciplined style "full of sound and fury signifying nothing."

F. *The Essay Topics*

(*a*) Canada and world trade.

This topic was one of the popular ones, but it produced very few good essays. Few candidates realized that so broad a topic requires a specific theme to give it purpose. Most tended to treat it as a mere factual recital which trailed off into ignorance of the contemporary situation. The few well-informed and thoughtful studies which occurred were good in their ability to review patterns or trends.

(*b*) The Olympic Games, a symbol of international brotherhood.

This topic was also popular. Many of the students who wrote on it revealed an interesting knowledge of the Games, including their history and anecdotes related to their significance. Most of the weaker students, however, found it impossible to deal adequately with the theme of brotherhood. Some of the best achieved success by treating it ironically. Generally speaking, this topic provided a good challenge to the intelligent, well-informed student.

(*c*) "In a good novel, the characters are the agents of an action which illustrates an idea. (An exposition in terms of the quotation, illustrated by references to a novel or novels you have studied.)

Comparatively few students wrote on this topic. However, it did provide scope for original and able expression from good students. Most of the essays dealt with *The Return of the Native*—the good ones showing

pleasing individual judgment, the poor ones producing a rehash of teachers' comments applied to a chronological report. It would seem that mediocre students should be made aware of their limitations and warned against attempting an analysis which is beyond their powers.

(*d*) A family tradition (a personal essay).

This proved itself a good topic, providing opportunity for personal anecdotes and comments which allowed the student with imagination and humour to write interestingly and well. A number of weak students were penalized for writing childish narratives, full of colloquialism, on Christmas gatherings or family picnics. Such students should be warned to read and follow the directives set in brackets beside the topics.

(*e*) A magazine that I find informative, instructive, and entertaining.

The students who chose this topic were, of course, relieved of the necessity of organization. Well-informed students wrote good essays, particularly when they selected magazines like *Punch, The New Yorker,* or *Time.* A number of childlike, inadequate essays were written on magazines like *Good-Housekeeping* or *Sports Illustrated.*

(*f*) Photography—art or craft?

Very few students selected this topic, probably for two reasons: it apparently called for a specialized knowledge, and it required an ability to distinguish between *art* and *craft* as terms. Among the few good essays on this topic, both humour and seriousness were found. This was not a topic for the weak student, who, when he attempted it, usually floundered through an outline of the processes of taking and developing pictures, without reference to the directive—"art or craft?"

(*g*) Some recent developments in industrial (or textile) design. (An exposition with some descriptive account of examples.)

This topic was passed by almost completely. Yet, surely boys with a knowledge of automobiles missed an opportunity here. Perhaps students should be told to read the topics more thoughtfully before selecting the one on which to write.

(*h*) The aims of a liberal education (an exposition).

This was a very good, provocative topic, usually well-treated by the thoughtful student. Some irrelevancies occurred through misunderstanding of the term *liberal.*

(*i*) A room of one's own (a description).

Students found it difficult to write description on this topic because of the "one's" in the caption: for this reason, they were permitted to write personal or even narrative essays without penalty. The topic was most popular; but, while there were a number of brilliant and beautiful exceptions, a great many of the essays written on it were mediocre or sentimental or childish. Too many candidates apparently had no conception of

description as anything but a plodding inventory; and too many of them seized upon the subject as one upon which they could fill two pages with little effort. Work of Grade X calibre was often the result.

G. *Sample Essays*

Sample Essay No. 1—High First Class

This essay shows a marked distinction in organization, and succeeds in avoiding the commonplace in its treatment of the topic. The use of the "blazing torch" as a controlling symbol is especially good in providing unity. Style and diction are highly commendable.

OLYMPIC GAMES—SYMBOL OF BROTHERHOOD

Each year, as the blazing torch of the Olympiad is carried forth with pomp, ceremony and great solemnity, the true meaning of the action escapes most of the goggling world. In ancient Greece, where the games began, the torch was a symbol of sheer delight and laughter, of the keen competition of brute strength and of sharp wits, of the flush of success and the bitterness of defeat, but above all, of the quiet pleasure of meeting new comrades from distant regions. Always, the victor's crown of laurels was won without rancour; the sluggish were applauded as generously as the fleet. That the Greeks loved their games was seen in the rippling beauty of their statues and their happy mythology of the flight and defeat of the lovely Atalanta at the games. To them the games were a gathering of the flower and greatness of Greece; they were a method of consolidation of brotherhood and friendship. They were pagan and yet they combined the greatest of all the Christian Virtues—brotherhood.

Despite these modern times of peaceful co-existence, of shrieking jets, of blasting missiles and of international tension, the Olympic games have somehow managed to survive. But the true reason for their existence—the furtherance of brotherhood—has somehow been lost in the mire of envy and jealousy oozing out of world politics. The greatest and most bitter irony lies in the fact that the athletes themselves still delight in the friendship and camaraderie of the games; it is the enraged nations of this world that demand victory. Losing face has become another word for defeat at the Olympics. Perhaps that is why it follows that the excited coverage of the games stresses only nationalistic pride. It is never concerned with pure admiration for the skill of an individual, but only what country he comes from.

It is strange that the flaming torch, carried through countless centuries of bloodshed and war, has not snuffed out completely, leaving only a thin trail of dull smoke. The torch has become a symbol of the mockery of brotherhood, even though we are becoming aware that in brotherhood lies our only salvation. Nationalism resulted in a red haze of blood; democracy as it is practised today, is a synonym for mediocrity; communism is pure oppression. All that remains is internationalism—brotherhood. If it should succeed, as it must in this shrieking world, the Olympic games will return to their true status, unsullied with envy and hatred. They will rise even beyond ancient Greece where they were only a symbol of Greek brotherhood. They will become a symbol of the ultimate in civilization and virtue. Then the torch will blaze, crackling its message to the skies, "This is true brotherhood!"

Sample Essay No. 2—Middle First Class

Use of the general and of the specific is the mark of this essay's excellence, and gives it its unique organization. The candidate's approach to his materials and his verbal expression deserve special commendation.

SOME RECENT DEVELOPMENTS IN TEXTILE DESIGN

Since its ancient beginnings, textile design has always provided man with a naive sort of pleasure, purely and simply for its decorative qualities. As well as fulfilling this honest need, it has more recently presented a genuine aesthetic challenge to the thinking artist of today. I do not speak of the assembly-line patterns that end up as kitchen curtains or slip covers in the homes of the man on the street. I refer more eagerly to the discovery of textile design as a creative art. Of late, the artist is not satisfied with "design for design's sake". He feels he is confronted with a problem. He studies its possibilities. He goes to work to create form, movement, and relationships from which he will derive satisfaction and pride of accomplishment. He can then say, "This is a visual expression of what I feel and I like it."

So, today's designer now puts feeling and a little bit of himself into his work. Oddly enough, he gets his inspiration from the weavers and clothmakers of old. For the newest and most exciting techniques of today are twentieth-century adaptations of the same methods that the Chinese, Persians, and ancient Hebrews used to use. There is no question that hand printing of textiles is a far superior art than printing by machine. And so many ancient techniques are being used today with a new way of approach.

The ancients did not possess linoleum. They used tree bark to produce the same effect as today's artist does, by the use of a "lino-block" as a basic design to be repeated on cloth. The imagination which our ancestors lacked is coming to fruition in the inspired designs of today. No machine could ever hope to reproduce the intricacies and subtle patterns with which the artist alone can make his block move. He is master of his element and he decides where to place the block in order that he will derive the most pleasure from his work. The results in some instances are electrifying. The overlapping and interlocking of shapes and lines, the harmonies of colour, and the minute variations of tone and texture are all produced by the overlay of this same block. The possibilities of original design with this method are infinite.

The modern artist, in his advanced thinking has turned "primitive" resorting to nature for inspiration in the production of exciting textiles created by printing of leaves, twigs, blossoms, and shells in various media and colour. He has borrowed God's tools in order to create for himself. This indeed is a "happy coalition of intelligent interests".

Man has always possessed the need for self-expression. Today, he has found another outlet for this need in textile design. He has also brought to light some of the hidden beauties of design that make life exciting.

Sample Essay No. 3—High First Class

Clarity and simplicity of exposition are distinctive features of this essay. In addition, the student shows perception and range in his discussion. The language has a uniformity of tone which is admirably geared to the content. The essay has a kind of intellectual integrity that is rare among Grade XIII candidates.

THE AIMS OF A LIBERAL EDUCATION

Through all civilised ages, and in all countries of the world, men of intellect have striven to obtain liberal educations. Today, in Peru, in Pakistan, in the U.S.S.R., in China, in Israel, Britain and Canada, students of every religion and race are seeking what they believe to be a liberal education. For liberal education is essentially international, not only in respect to the participants in the common search for knowledge, but in the material which comprises such an education, which is essentially an exposure to different cultures—of many countries, of many periods in history.

A liberal education has three main purposes—to develop the individual, to enable him to develop a philosophy, and to lead him on in the search of further knowledge.

As the individual is exposed to art, literature, religion and science of many nationalities, he is invited to develop his mind and character. As the individual mind studies, it accepts and rejects theories and ideas. The mind is taught to reason for itself. The individual is taught to weigh and judge, to develop morals and standards. Through exposure, he is taught tolerance and consideration—two characteristics without which he would be a man unacceptable by society. A liberally educated man is a versatile man, whose individual abilities, developed through education, enable him to enjoy life's experiences most fully.

The study of literature and religion should culminate in the development of an individual philosophy of life and death. The student realises one of the main purposes of a liberal education when he discovers his purpose in living, his place in the system of things. Great minds from Marcus Aurelius to Huxley lead him to acknowledge a power greater than himself, to realise that eternal life is not desirable, and that in the span of years allowed him, he must contribute all he can to the happiness of others.

It is hoped that through liberal education, the student will be taught that he cannot know everything. But hard on the heels of this realization should come a burning desirn to learn all he can,

"to strive, to seek, to find
And not to yield."

For above all, a liberal education attempts to teach the individual that his education never ceases, but continues as long as the scholar is driven on by the sense of wonder and the thirst for knowledge instilled in him by a liberal education.

Sample Essay No. 4—High First Class

This essay has a very special simple charm, sensitivity, and just the right verbal tone. What might have been sentimental is offset by a sharp and humorous intelligence which succeeds in giving focus and emphasis without sacrificing essential sincerity. The final paragraph is especially effective.

A FAMILY TRADITION

(Visiting Gramma)

"When are we going to Gramma's house?" Little Brother asks.

"This weekend, puss," Mother replies, and everyone is happy. For "going to Gramma's house" has become a time-honoured family holiday tradition. It is as natural as Niagara Falls for honeymooners, or cheese with apple pie.

Once plans are made, preparations are begun. Mother packs everything from swimming suits ("It may turn warm" she says), to fur-lined jackets ("It may turn cold" she says); Big Brother insists only on bringing his precious turtle-neck sweater which is the colour of mud, and is his right arm, eye-teeth, and life-blood; Little Brother insists only on bringing every toy he has ever owned. With somewhat jaundiced eye, Father regards the pile and quietly requests that ninety-seven per cent of the "confounded junk" be put back. Thirty-nine minutes, three curses, and four bruised fingers later, we are off.

The hundred-mile drive is a pleasant, uneventful one. Trees and telephone poles, horses and houses flash by in green-brown confusion. Ere long, we enter the bustling city suburbs, and arrive at "Gramma's house". Gramma is waiting at the door; she is a typical "little old lady" with netted white hair, warm grey eyes, and folded hands. Everything exudes hospitality—Gramma's smile, the

path, the door. Inside, the heady aroma of roasted meat and potatoes, coffee, roses and dog, greets the nostrils. After dinner, Father and Grampa drink beer, cuss and discuss politics, and generally shout at each other (Grampa is deaf in one ear); Mother and Gramma exchange recipes and gossip; Big Brother dons his hideous sweater and flirts with the girl next door; Little Brother gets into trouble.

The entire weekend is spent in similar fashion, but does not become dull. This is "Gramma's house" where all things ordinary take on a new meaning, a blessed haven where to sit in the sun with a book is more pleasurable than attending a party.

But time and tide wait for no man. The holiday comes to an end, and we must leave. Little Brother munches cookies and resigns himself to being kissed; Big Brother whispers soppy nothings in the ear of the girl next door; Mother smiles good-bye; Father, with an air of pride and dignity, calls "O reevwar!" And we are gone.

We don't go to "Gramma's house any more. The Family Tradition is now fond memories and pictures in a scrap-book. You see, Grampa died last week, and Gramma is selling the quaint old home. "It seems so empty now," she says.

Sample Essay No. 5—Credit

Despite its unity and relevance, the following essay is commonplace in content and in expression. The original tentative mark was a middle third, but in view of the numerous minor errors, it was reduced to a high credit. The descriptive writing lacks imagination and liveliness, qualities which are absolutely essential in a good descriptive essay. Teachers are advised to study an essay such as this in class and to make clear to the students why such writing is barely acceptable.

MY BEDROOM

My room is the smallest in the house with the exception, of course, of the bathroom. It is a gaily decorated room of bright turquoise walls, outlined by startling yellow woodwork. The headboard and matching night tables, which I built myself, are of white pine; the desk and chair are of some similar light wood. All this furniture contrasts neatly with the darker, blue background of the wall. In short, my bedroom is a standard-sized, standard-shaped, standard-coloured, room.

On most occasions, you could enter my bedroom and find it quite orderly. Perhaps there would be a very thin, unnoticeable film of dust on the light desk, but the desk would be neatly arranged with multi-coloured books and inside the drawers would be stuffed the papers and notes from which I must gain my enlightenment. The bed may be slightly deranged, but the bedspread would cover all that. The floor might be a little messy with the fluffy dust which collects under one's bed, but the large grey rug could soon hide that. The headboard would easily be kept neat, because, whenever I finished reading a magazine or a novel, I would remove such literature to the shelf in the upper reaches of my closet. Ah, my closet! It would be here that you might be disappointed, here in the "skeleton in the closet" of my room. In fact you would probably wonder how so much could be packed so tightly in so small an enclosure. On the buckling shelf above the clothes rack are stacked multitudes of ancient text-books, jigsaw puzzles, badminton rackets, and battered old models of ships and airships. This is how my bedroom would strike your eye during the normal course of time.

During examination time, however, my bedroom dons a new personality. No longer is it the warm friend who holds me through the night, no longer is it

my haven and my refuge. At this tragic time my bedroom becomes an impersonal surrounding like the inside of an office. My furniture is moved about so as to make pacing room for the pending hours of cramming, the desk is now piled with note-jammed textbooks, and my bed is deranged, the covers in a mangled heap lying unattended about the centre. During the period of study no one dares enter my bedroom--not even to clean it up—lest they misplace some important note or destroy some insignificant looking scrap of paper which might hold the key to my Algebra examination. My room degenerates into a paper-strewn dust-laden den, in which, little aware of its appearance, I plod diligently onward toward my goal.

Thus may one see my bedroom in two phases of appearance—my neat orderly room of everyday, or my dissheveled room of the era of panic of the night before an examination.

Question 2—(40 marks)

The instructions to markers were as follows:

Deduction for major errors in (i), (iii), (iv), (v). No deduction for minor errors.

Part (i)—4 marks

"In two or three sentences . . . the idea that the author aims to establish . . . "

A maximum of 1 mark may be deducted, at the discretion of the marker, for excessive use of words from the original.

A maximum of 1 mark may be deducted for the use of more than 4 sentences in this part.

Full marks should be awarded an answer which includes the four following points:

(a) In view of the indisputable greatness of Shakespeare as an artist and dramatist on the one hand, and

(b) of his limitations (incoherence, inconsistency, incongruity) on the other

(c) the *most profitable* method (the best, the only, one must study, etc.) of "approaching", ("knowing", understanding) his work (genius) is

(d) through study of its development (in terms of a process of development).

Part (ii)—6 marks

1 for each example; 1 for each illustration of thought — "three examples of metaphor . . . show how each serves to illustrate the thought to which it is related."

(a) "adolescence of literature" illustrates the idea expressed in sentence 3 that Shakespeare's drama, although "magnificent", belonged to an age in which literature was immature, (undisciplined or "incoherent").

(b) "the instrument had been sharpened and polished" in sentence 3. The sharpening and polishing of the instrument refer to and illustrate the idea that *literature* in its early stages had been incapable of demonstrating its greatest powers.

(c) "pruning" illustrates the idea expressed in the latter part of sentence 5 that Shakespeare failed to cut out material in his drama that was really extraneous or unnecessary to the development of the main exposition.

(c) "this imperfect fusing of the literary ore" in sentence 6. The metaphor illustrates the idea of the "want of finish" which refers to Shakespeare's inability to subordinate materials that were not central parts of the main exposition (action, theme, plot) of his drama. If the candidate takes "literary ore" as his metaphor he must in his illustration of the thought include the idea of "imperfect fusing" to get full marks: otherwise he gets 1 mark for stating that "literary ore" is a metaphor.

(e) "all the flecks . . . upon the Shakespearean sun" in sentence 9. The "flecks" refer to the catalogue of "intrusive and jarring elements" which obscure Shakespeare's true brilliance ("the Shakespearean sun").

(f) If the candidate develops a metaphor in an unusual way that seems worth part of full marks consult the committee.

NOTE—"appetite" as a metaphor fully related to the thought of sentence 2 is worth *1 mark only—"the Shakespearean sun"* as a metaphor that illustrates the idea of the magnificence or brilliance of the Shakespearean drama or genius is worth *1 mark only.*

If, however, in his illustration of the thought he explains the significance of the word "flecks", award the candidate—2 marks.

Part (iii)—4 marks

"In a short paragraph explain what you consider to be the most important means used by the author in developing the passage."

If the candidate takes "means" to be plural the following allocation of marks should be applied: 1 mark for naming the means and 1 mark for illustrating it.

(a) contrast and/or comparison (sentences 2, 3, 5, 7, 9)—2 marks

(b) Inductive reasoning or equivalent term (the first 9 sentences culminating in the general conclusion in the last three sentences) —2 marks.

(c) topical development of the thought (with at least two illustrations) —2 marks

(d) by repetition (e.g., idea of 10 is repeated in 12)

(e) use of specific detail (e.g., sentence 9)—1 mark

OR If the student takes "means" to be singular he may use

(a) contrast and/or comparison suitably developed with at least three illustrations—4 marks.

(b) inductive reasoning or equivalent term *suitably developed* with reference to the first nine sentences and their relationship to the general conclusion in the last three sentences—4 marks.

(c) topical development of the thought (with *three* or more illustrations)—4 marks.

(d) Use of specific detail with two or more examples—3 marks.

Part (iv)—4 marks

"Describe briefly the variety of sentence structure in the paragraph, using *four* references to illustrate your answer."

Candidate must illustrate any four of the following for 1 mark each:

(a) Variety in length of sentences + illustration—1 mark

(b) Variety in method of beginning sentences + illustration—1 mark.

(c) Use of balanced structure (or parallel structure) e.g., sentence (2) and parallelism elsewhere in the passage used extensively e.g., sentence (5).

(e) Variety in grammatical structure (at least two different types given for illustration)—1 mark.

(f) Variety in the use of the loose sentence (3, 5, 6, 7, 8, 9, 11, 12) and periodic (10)—Both types must be mentioned for 1 mark. Or the candidate may include balanced sentence, e.g., sentence (2) or extensive use of parallelism e.g., sentence 5, or mixed sentence e.g., 12.

Part (v)—5 marks

"What do you understand by the term "coherence" when applied to paragraph structure? Illustrate your definition by *three* examples drawn from the above paragraph."

Award 2 marks for a complete definition and 1 mark for a definition not sufficiently developed but partly correct. The following definition illustrates how marks may be awarded:

Coherence is the logical sequence of the thought in the paragraph, (1 mark) assisted by devices which show the relationship of one sentence to the next. (1 mark)—Total 2 marks.

(a) Use of pronouns with antecedents or reference in immediately preceding sentences, e.g., "he" referring to Shakespeare or "his" referring to Shakespeare—1 mark for each example.

(b) Use of "Shakespeare", "Shakespearean drama", "Shakespearean sun", giving unity and, by constant repetition, coherence to the thought—1 mark.

(c) Use of transitional words and phrases, e.g., "obviously" sentence (4), "hence" sentence (9), "it perhaps follows from this" sentence (10),—1 mark for each example.

(d) Topical development of the thought (1 mark for each illustration), e.g., Shakespeare—man and artist (sentence 1 and 2).
—Nature of Shakespearean drama (sentence 3).
—Shakespeare's power of temperament (sentences 4, 5, 6) etc.

Part (vi)—3 marks

"Indicate, by reference in each case to a word or a group of words, *three* places in the paragraph where the author offsets his reference to a virtue or Shakespearean drama by a reference to a limitation."

1 mark for each illustration.

(a) "He was for all time . . . but also very much of an age" (sentence 2)

(b) "Magnificent and incoherent" (sentence 3)

(c) "power of temperament rather than of art" (sentence 5) or sentence 4 followed by sentence 5.

(d) "a perfect dramatic instinct . . . a perfect disregard for . . . " (sentence 5)

(e) "unity of Purpose . . . (not) unity of effect" (sentence 7)

(f) "intrusive and jarring elements . . . utmost reaches . . . capable" (sentence 9)

Part B—14 marks

No deductions for major or minor errors.

Part (i)—4 marks

"State the kind and relation of each of the following subordinate clauses": For stating the kind of each subordinate clause—1 mark.

For correctly stating the relationship of each subordinate clause—1 mark.

(a) Adjective clause modifying "laws" or "laws of dramatic psychology"—2 marks.

(b) Adjective clause modifying "generosity"—2 marks.

Part (ii)—3 marks (1 x 3)

Give *three* examples of parallelism in the structure of sentence 5.

(a) "It is the power of temperament rather than of art, . . . it is the power of a capricious and unsystematic artist."
(b) "of the ideas, the characters, the situations . . . of dramatic psychology"
(c) "Which for the moment command . . . which require the patient pruning."
(d) "of temperament . . . of art"
(e) "capricious . . . unsystematic"
(f) "ideas, characters, situations"
(g) "pruning—subordination"
(h) "(with) a perfect dramatic instinct—a perfect disregard"
(i) "for the exposition (of the ideas)—for the laws (of dramatic psychology)"

Part (iii)

Identify each of the following subordinate clauses as restrictive or non-restrictive—2 marks.

(a) Restrictive—1 mark
(b) Non-restrictive—1 mark

Part (iv)—2 marks

"Select *one* example of apposition from either sentence 6 or sentence 9.

(a) "this imperfect fusing of the literary ore" in apposition to "this want of finish"—2 marks
(b) "all the flecks" in apposition to "the intrusive and jarring elements" *OR* "All the flecks" in apposition to "the conventional and dramatic elements . . . groundlings" or in apposition to "the intrusive and jarring elements" or "the conventional . . . groundlings" in apposition to "the intrusive and jarring elements.."

Part (v)—3 marks

"By definition show clearly the meaning of each of the *three* italicized words."

discrimination—having ability to select, distinguishing in terms of taste. discerning, showing taste in selection, selective.
intrusive—of a disturbing quality, lacking in suitability, interrupting, coming uninvited.
superfluities—things not needed, redundancies, excessive amounts.

NOTE—The word should be defined as the same part of speech. The following would get no mark: *Discriminating* means taste. A word must not be defined in terms of itself, e.g., *intrusive* means *intruding*. If several definitions are given and one is wrong, give no mark.

A list of words misspelled on this and former Composition examinations is provided here with the hope that teachers will use it to try to improve the standard of spelling on future candidates' papers.

abandoned, abandonment, accommodate, accustomed, achieve, acquaint, acquire, adequately, aeroplane (airplane), aggression, aisle, alleviate, always, ambiguous, amiable, antecedent, apartment, appears, arbitrary, athlete, audible, balloon, barrenness, beckoned, believed, beneficial, brilliant, buried, business, bustle, buy (bye, by), callous, camouflage, Canadian, canvas, curriculum, category, cereal (serial), ceremonies, challenge, chaos, circumstances, clannish, coherence, coarse (course), colonist, colourful, coming, comma, communication, comparatively, completely, conscience, conscious, continually, controlled, convenience, copyright, criticism, cruiser, curiosity, definitely, desirable, despair, develop, dictatorial, different, disappear, disastrous, discuss, dissatisfaction, distrusted, division, dying, effect, efficiency, elementary, emanate, embarrassed, entertainment, enthusiasm, equipment, equipped, exaggerate, existent, excusable, experience, explanatory, exuberant, falseness, familiar, families, fascinate, feasible, feminine, foreboding, foreign, forgotten, forth, forty, friends, frivolous, fulfil, generously, gossipped, government, grateful, grisly, hazardous, here (hear), heroes, illiterate, illuminate, imagination, immaculately, immediately, immensely, immigrant, impossible, inadequacy, inalienable, inconceivable, inconsistency, independent, inexhaustible, indicate, individual, inefficacy, inefficiency, inferring, ingenuity, inherent, insignificance, insistent, intelligentsia, intelligent, intelligible, investigate, irrelevant, its (it's), judgment, laboratory, later (latter), lead (led), leisurely, loneliness, loose (lose), luxuries, magic, magician, magnificent, manoeuvre, mantel, marvellous, memento, minor, murmur, mutual, neutrality, nineteen, noisily, nonsense, noticeable, nowhere, occasionally, occurred, occurrence, of course, offered, omit, opinion, parallel, parliament, pastime, performance, personal, personalities, persuade, pertinent, planetary, plausible, pleasure, plural, populace, possessed, prairie, preceded, prefer, preference, preferring, presence, privilege, proceeding, professional, pronoun, psychological, pursue, questioning, quit (quite, quiet), radical, really, receive, recognizing, recuperating, referred, relative, relevant, religion, resemble, resources, respectable, restaurant, ritual, rhyme, rhythm, safety, satisfactory, scene, screech, seize, sense, sentence, sentinel, separate, serene, sergeant, shining, shiny, significance, silhouette, similar, similarly, site, sizable, skilful, skiing, slogan, solemn, spectator, speech, socialite, source, stubbornness, succeed, successful, superintendent, temperamental, tense, than (then), there (their), to (too, two), together, toleration, torrent, transferred, tragedy, trapeze, travelogue, treacherous, tries, truly, tyrannical, uncontrollable, universally, unmercifully, until, useless, veritable, violator, visitor, weird, where (were), whether (weather), woman, women, writing, yield.

RECOMMENDED MARKING SCHEME FOR THE PRECIS

(Grades 11, 12, and 13)

Note: Owing to the confusion caused by changing marking schemes for précis passages on past Grade 13 examinations, the following recommendations for teachers are made after consultation with the Departmental Consultative Committee in English, and the Chairman of the marking section for Grade 13 English Composition.

A. The précis should be marked first for content, and then for style.

B. *Re marks for content*

1. The candidate need not necessarily catch all the points for full marks. Depending on the difficulty of the passage some leeway may be allowed (i.e.) in a *difficult* passage containing 12 points, a maximum of 2-4 points leeway might be permitted *provided that the emphasis is retained.*

2. Penalties should be applied to marks assigned as follows:

(a) one mark deduction for every five words after allowing 8-10 words beyond the stipulated length;

(b) one mark for each glaring distortion of a point;

(c) one mark for each extraneous point;

(d) one mark for two minor distortions.

C. *Re marks for style*

1. Full marks for style should be assigned to a précis that is clear, correct, concise, and coherent.

2. A précis which is merely a patchwork of phrases from the passage should be severely penalized on the point of style.

The wording of the original need not be avoided when an adequate substitute cannot be found, but otherwise the candidate is advised to write the précis in his own words.

3. Each major error should be penalized by two marks to a maximum of six marks.

4. One mark should be deducted for two minor errors of different types.

General Notes:

1. The précis is of great value to the teacher of English as a technique for fostering in students the ability to interpret prose and poetry, and to develop skill and accuracy in English expression.

2. It is recommended that teachers of Grades 11 and 12, as well as of Grade 13, give careful thought to training their pupils to avoid the weaknesses summarized in this memorandum.

3. A more extensive supplementary reading programme with some emphasis on independent reference reading and research, now possible through enlarged library facilities in most schools, should provide a possible solution to problems of immature comprehension and inadequate vocabulary.

4. In order to provide facilities for longer literary essay assignments to pupils of Grades 11 and 12, teachers are advised to build up the pupil reference sections of the school library in such fields as the novel and the drama.

5. While the objective test may be a useful means of testing certain small areas of term work, teachers are cautioned not to over-use objective test techniques to the detriment of training in essay-type answers.

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